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March meeting zoom only

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*Featured Cover by Mary Ellen Kaschub
(see makers description on page 6)*

Notices and Coming Events

See the [Calendar](#) on our web site for updates or details.

Next Competition - March 4th - zoom projected only

Submission Rules – Members may enter a maximum of two projected images. On months with prints a total of three images can be entered into a competition with a maximum of two images in any one category and a maximum of three printed images and a maximum of two projected images.

Our meeting judge for March will be photographer and educator, Becky Jaffe. She exhibits her photography in over forty galleries and museums nationwide, curates multimedia exhibits in community art centers and teaches Art of Seeing courses for fine art photographers.

<https://www.beckyjaffephotography.com/>

Categories for March- Besides the monthly categories of monochrome and color – the two challenge categories will be Creative and Journalism.

Creative - Creative photography is producing an image through the use of imaginative skill and original thoughts including the altering of reality. No image should be eliminated from competition simply because it looks realistic, provided it shows originality of concept. Creative images may include modifications in the darkroom, on the computer, or in the camera, as well as unusual points of view, imaginative use of subject matter or lighting, or any other presentation that uses the maker's photograph or a collection of photographs. Acceptable images can use an existing creative concept only as inspiration. The result needs to clearly show that the maker has . . . [MORE](#)

Journalism entries are:

- Images with informative content and emotional impact
- Reflecting the human presence in our world.
- The journalistic (story-telling) value of the image should receive priority over pictorial quality.
- Images that misrepresent the truth, such as those from events or activities arranged specifically for photography, or of subjects directed or hired for photography, are not eligible for competition.
- The title should give the location and complement the story and is **restricted to 200 characters including spaces** in this category.

Allowed editing techniques:

- Cropping, straightening and perspective correction.
- Removal or correction of elements added by the camera or lens, such as dust spots, noise, . . . [MORE](#)

Print Competitions Schedule

Prints will be judged every other month along with projected. For 2024 prints will be judged in:

April - Nature, Creative, Color, Monochrome
June - Journalism, Travel, Monochrome, Color
August - Nature, Creative, Color, Monochrome
October - Travel, Creative, Color, Monochrome
December - Journalism, Nature, Color, Monochrome

Special Interest Group Links below

(Click on any SIG title for detailed information)

[Special Interest Group - Seeing in Sixes](#)

[Special Interest Group in Monochrome Photography](#)

[Special Interest Group in Photoshop](#)

[Special Interest Group - Novice Only](#)

[Special Interest Group - Bird Photography](#)

Program night April 15 at 7:30pm, zoom virtual only

Raj Bose's Guide to Editing Landscape Photos: Lightroom and Photoshop Made Simple



Join travel photographer Raj Bose as he shares his way of enhancing landscape photos using Lightroom and Photoshop. Raj is going to break down his editing techniques into simple steps, making them accessible to photographers of all levels. From adjusting colors to fine-tuning details, Raj will demonstrate how to transform ordinary landscapes into stunning works of art. Whether you're a beginner or an experienced photographer, Raj's techniques will empower you to elevate your landscape photography to next level. You can see his photos at <https://www.rajbose.com/shop-art>

Hands-on Photo Editing Session with Debbie Sy - register to attend Tuesday, March 5th 6-8 pm at the Saratoga Library. **How to Register:** - Log into the club website, Click on the event under "calendar" Questions, email [here](#)

I am a retired software engineer, working 26 years at HP and another seven and a half at Google. While not my vocation, photography has been an interest nearly all my life.

“My primary interests are landscape, architecture, and underwater photography”

My grandfather opened a portrait and picture framing studio in Clearwater, Florida, in 1936. He did both portrait and location photography, and my grandmother would hand color the black-and-white prints with oil paint. I grew up around 4x5 and 120 format camera equipment, learning to use the cameras and the darkroom, and helping out in the frame shop, cutting mats and glass and building frames. When my grandfather retired in 1971, my father took over the business.

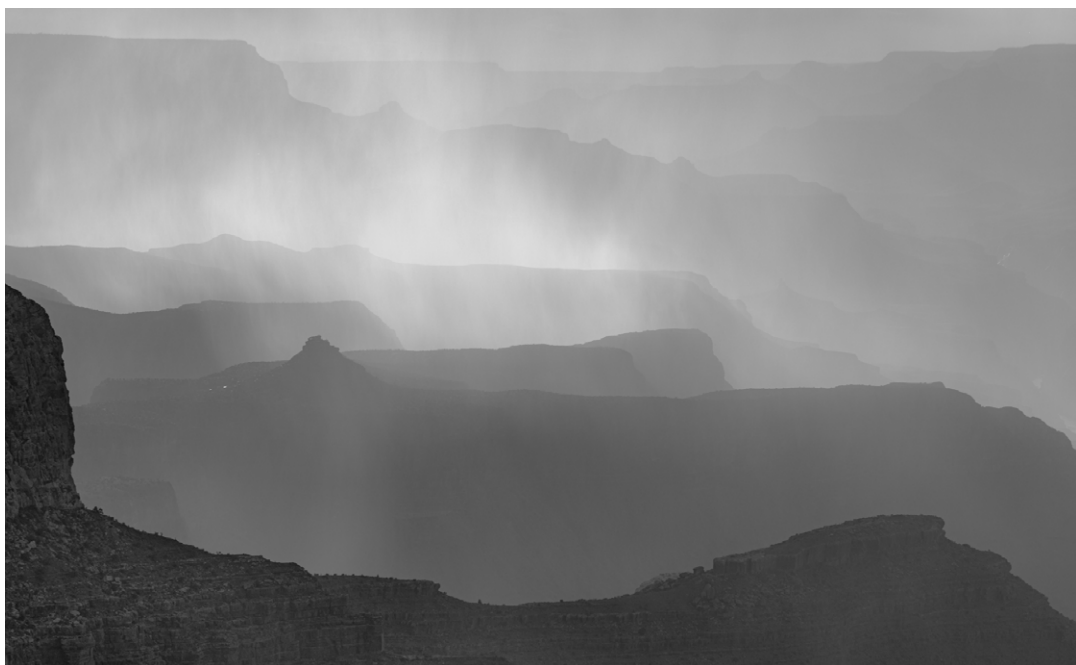


1" Flamingo Tongue Snail

I got my first camera, a Brownie Fiesta, when I was about seven. I used my father's old 35mm rangefinder camera through high school and college, and finally bought my first SLR, a beloved Minolta SRT-202 (which I still have on a display shelf) while in graduate school. I currently use Canon equipment (DSLR and mirrorless).

My primary interests are landscape, architecture, and underwater photography. I try to go scuba diving at least one week a year, and take along a Sony RX-100 in an underwater housing on every dive. I got a wet macro lens for the housing recently, and have been working on underwater macro shots.

I've taken a more serious interest in photography in the last few years, joining the LGSCC and a critique group with weekly challenges, hoping to improve both composition and post-processing skills.



February Competition Winners Tell Us How They Made It

Gallops along the Past. Rome, 2024, Kelly Zhong, Travel Projected ▶

There was a mix of busy traffic including automobiles, bikers, tourists, and buses in front of the Colosseum when I saw this horse carriage coming. After clicking a few shots, I decided to try some slow motion effects instead. Luckily it came out well. I hope the photo enhances the sense of the past and current times for this elliptical amphitheater, which carries a rich history of Rome, the country of Italy, and its gladiators. I captured it with a Sony 100-400 lens.



◀ Start of the Tour of Utah Pro Cycling Stage Race 8/11/2013, Park City, Utah. Longest pro stage race in the US. Many of these competitors just finished the Tour de France, Jim Katzman, Journalism Print

Visiting Park City, Utah in August of 2013 we were there when the last stage (6th) of the Tour of Utah was scheduled to run. Most contestants had just finished the tour de France 20 days earlier. This is the longest pro cycling stage race in the US. This was a 78 mile stage and the winner did it in 3 hrs 13 minutes with a lot of climbing through the Wasatch Mountain Range. The start (and finish) was in Park City when they took a parade lap around Main Street before the flying start, when this shot was taken.

Specifics: Shot with a Canon 5D Mark II, ISO 200, 1/60th sec at f/11 with a Canon EF 28-300mm f/3.5-5.6 Lens at 300mm

Graceful Shells Afloat, Sherry Grivett, Monochrome- Projected ▶

The roofs of the Sydney Opera house were captured with a 128-135 Canon zoom lens on an EOS 3 Canon film camera. I wanted the roofs to stand out, with their great shapes and tile patterns, so I cropped off the building below. For this image monochrome seems to have more impact than color.



February Competition Winners Tell Us How They Made It



◀ **Critically endangered White Tailed Eagle in Western Scotland. This species was wiped out by hunters and was extinct in the British Isles for 50 years., Jeffrey Pawlan, Nature Projected**

This species was wiped out by hunters and was extinct in the British Isles for around a half century. A few years ago a couple of these were caught in Norway and brought to the British Isles. They are thriving but there are only an estimated 120 in the entire British Isles. I was very fortunate to see this male and also see its mate sitting possibly on a nest. They only eat fish. This one caught a fish and is carrying it to its family.

ISO: 2200, 1/2000sec at f/5.6, lens set to 210mm, Nikon Z9 with a Z100-400mm F/4.5-5.6 VR-S.

Reflected Sunrise Glow, Tim Aston, Color Print ▶

Reflected Sunrise Glow: This spot is a frequent stop for me since I have a wide variety of subjects to choose from. This morning the clouds were diffuse and pink above Mount Morrison, but the reflection of the clouds onto the near landscape was what really grabbed me.

The volcanic rock fed back some lovely light before the sun had managed to crest over the White Mountains.

Shot with 85mm, f/11, 1/13 sec, 1/50, 100 ISO, 3 images stacked for focus, 2 image HDR for dynamic range.

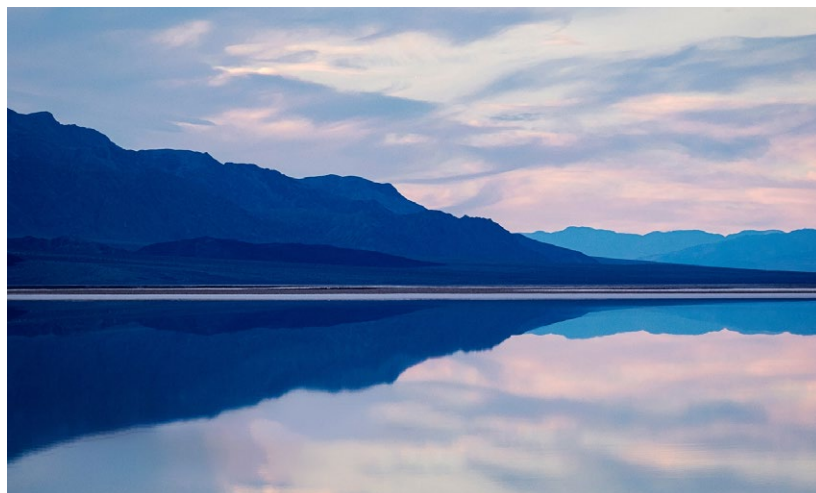


February Competition Winners Tell Us How They Made It

Mirror Reflections at twilight in flooded Badwater Basin create stunning abstract shapes, Mary Ellen Kaschub, Color Projected ▶

As photographers know, timing is often key to capturing a special image and so it was in this case. Susan Dinga and I spent 6 days in Death Valley after Hurricane Hilary had dumped a year's worth of rain in one day, all roads were damaged. An atmospheric River further added rain.

Badwater Basin, 282 ft below sea level, is a vast salt flat known for geometric shapes. This year Badwater was under one foot of water, now a lake, and offered mirror-like reflections across its six-mile expanse. Better yet, clouds were in the sky. This image came at blue hour, complimented by pink-toned clouds! What a treat!



Winter's Grasp, Tim Aston, Monochrome Print ▶

It was a run of the mill sunrise, but a cold snap had me looking for ice opportunities. The ridges of this sage wood acted as an excellent seed for hoarfrost to build upon and it drew my attention as I made my way up the trail at dawn. I experimented with several angles on other frosty sage bushes, but this one grabbed me for a full twenty minutes. 70mm, f/11, 1/6 sec, 100 ISO, 25 image focus stack.



◀ **An unusual day on the Great Wall of China - only one local person spotted at this point, resting with his cooler and a long road ahead of him —just before the pandemic - September 2019, Jim Katzman, Travel Print**

We were touring China unaware of the Pandemic that would break out 2 months later! We were in a private tour with 3 other couples in a van with a guide who took us to a section of the great wall where the large tour buses cannot get to. We hiked for about a half hour, seeing almost no one, passing several of the guard posts along the way. When we got there, we were surprised with a rather elaborate lunch set up by the tour company. Specifics: Shot with a Sony A7 R 2 and a Sony FE 24-70mm F2.8 GM lens at 30mm, ISO 100, Exposure bias -0.7EV, 1/320 sec at f/8.0

February Second Place Competition Winners



Things are a bit slow at this auto shop in Havana, Cuba, David Kirsh, Travel Prints



Manhattan Bridge Over DUMBO, Tim Meadows, Monochrome Print



My father endured a lifetime of pain and sadness. This was taken in 1979, Pat Silver, Monochrome Projected



◀ *Thunderbirds flying in a tight formation. October 31, 2021. Salinas Air show, Anar Daswani, Color Projected*

Grand Canal water ► limousine at the Accademia Bridge-Venice, Nancy Roberts, Travel Projected



Overcoming Adversity, Eric Gray, Color Print



Giant River Otters, Pantanal Brazil - here, pup is INSISTING (reluctant) parent share the food!, Mercury Freedom, Nature Projected



Firery Breakup, Irina Nekrasova, Color Projected

[All results and images from a competition can be seen on the website or by clicking here.](#)

Enduring Value of B&W Photos

by Trevor Anderson, Petapixel.com

The early days of photography were built on monochromatic imagery. Many of the greats who created what we now know as the art of photography worked primarily with black-and-white film. Some might argue that this was because color chemistry demanded a more precise process at the time, often with a higher cost. However, even as innovations progressed in color photography, monochrome reigned supreme for decades.

When digital began to prove itself as the primary medium for the next generation of working photographers it seems more and more people shot color. Also because of this, more viewers preferred to see color when looking at photography in newspapers and books.

Today there is still a decent number of working photographers who choose a monochromatic palette for their work. Yet, I think it's safe to assume a majority of photographers are shooting in color.

This is often for good reason. Color is a wonderful descriptor that gives the viewer a much truer-to-life representation of what a scene looked like (when not dramatically altered in post-production). However, monochrome still has a place in digital photography. Even some of the great photographers from decades earlier have moved to digital and continue to embrace black-and-white photography.

Brazilian documentary photographer, Sebastiao Salgado, was among the relatively early adopters of digital cameras. He even once mentioned that, because he works in black-and-white, the digital noise does not bother him as much as it would if it were color. Salgado even went so far as to make this switch partway through his legendary project Genesis.

In an interview with Deepali Dewan of ROM, Salgado said that his photographic process remained nearly identical to that of film. He said he was able to "reproduce the exact grain of [Kodak Tri-X] in the digital image." He also still made physical contact sheets and select negatives from his digital photos which were printed in the same manner as his 35mm and medium format film photographs.

Similarly, one of black-and-white film's biggest supporters, Ralph Gibson, even made the move to digital with modern Leica M Monochrome cameras. After seemingly opposing digital black-and-white imagery, Gibson even released a book titled, MONO, after he picked up the first Leica Monochrome camera.

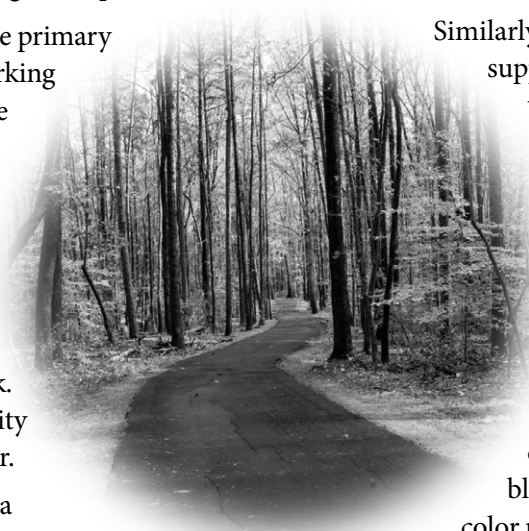
Each of these photographers has made work with their respective digital methods, continuing their black-and-white legacy in the age of color photography. This proves the medium's worth and viability in the current photographic world.

Despite the flood of color imagery, monochrome is still an option and a choice many photographers might overlook. Sometimes color is not important, and it might even be a distraction from the subject you are trying to capture. Black-and-white also leaves the viewer to form their own thoughts on an image. It is known that certain colors force particular emotions. For example, a red dress might make the viewer feel a sense of love, passion, or even anger – yet, in a monochromatic image, it's just a dress. This leaves the viewer to focus more of their attention on the rest of the image, where the dress may or may not be important to the message.

This leaves a level of ambiguity up to the viewer to think what they want about a photograph, without the photographer spelling everything out for them. On this subject of ambiguity, photographer, Reuben Radding, has said, "It's like when you read a book. If the author wants to describe a blue sky, they don't change to blue ink. He trusts that your imagination is going to be more interesting than spelling it all out."

See entire article here-

<https://petapixel.com/2024/02/07/the-enduring-value-of-bw-photos-in-the-age-of-digital-and-color/>



Avian Photographer Scott Keys

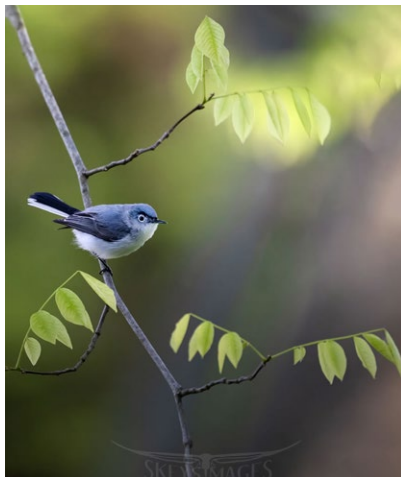
from <https://121clicks.com/inspirations/beautiful-photos-of-north-american-birds-scott-keys>

Renowned avian photographer Scott Keys enchants audiences once again with his captivating imagery, this time focusing his lens on the diverse array of North American birds. With unparalleled skill and patience, Keys expertly captures the beauty and essence of these feathered creatures in their natural habitats.

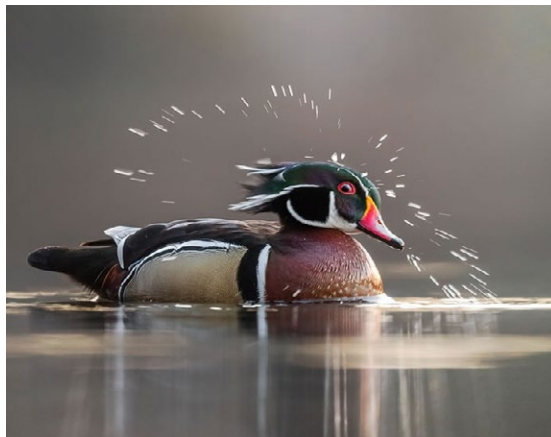
Through his lens, viewers are transported into the enchanting world of avian life, where vibrant plumage, intricate behaviors, and stunning landscapes intertwine to create breathtaking compositions. From the majestic owl soaring against a backdrop of rugged mountains to the delicate hummingbird delicately sipping nectar from a vibrant flower, Keys' photographs evoke a sense of wonder and appreciation for the avian realm.



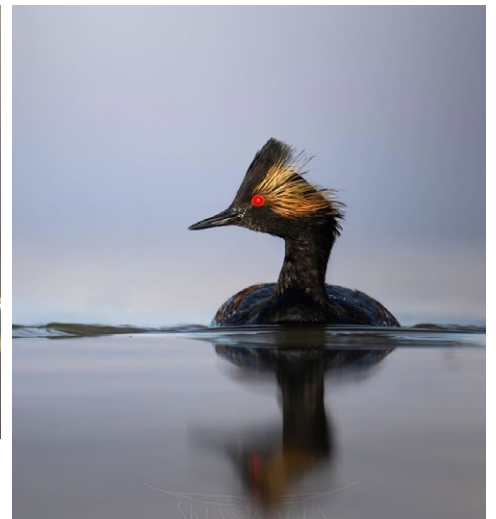
The Owl



Blue-gray Gnatcatcher



Wood Duck



Eared Grebe

Iconic Photo Back Story



Image from CNN Images of the Decade <https://www.cnn.com/2019/12/20/world/gallery/decade-in-pictures/index.html>

Background From Readingthepictures.org

Published so soon after Governor Brown's drought emergency speech and his decision to fit a low flow tap on California, I think Damon Winter's "divided" photos of the Palm Springs area for the NY Times are quite powerful and significant. (There's a good set here in this "endless growth" article, and another one in this wasteful water piece.) Yes, they're temporal and predictive. Because we read left to right, one thing these offer up by way of format, beyond a precipice, crossroad or point of no-return, is the even more terrifying sense or determination of "before" and "after." Of course, different photos reflect different tones. Winter's shot of Palm Desert's senior community in Sun City, zoomed way out and emphasizing the long, loopy sidewalk as much or more as the ecological divide, is as arty-quirky as a Wes Anderson still and as satirically fatalistic. The most indelible shot, however, is the one of the pink-roofed, pool-dotted housing tract up against the brush-dotted desert in Cathedral City. (You'll do yourself more justice by clicking and studying it at a larger size.)



Images above - In these aerial photos, taken in April 2015, a housing development meets the edge of undeveloped desert in Cathedral City, California. California Gov. Jerry Brown imposed mandatory water restrictions on residents, businesses and farms in the drought-ravaged state, ordering cities and towns to reduce their usage by 25%. Damon Winter/The New York Times/Redux

I'm not sure what the neuroscientists say about processing such contiguous but contrasting settings. (There are hemispheres, and there are hemispheres.) There is a clear and provocative tension between the conditions, however, each that much more fortified by its own symmetry. The question (expressing itself differently through different eyes, of course) dread-laden, and how much — given California as the defier of boundaries, L.A. its dreamweaver — is this photo more "fluid" and even propositional, less end game than hurdle? As always, I'm interested in the features you're focusing on, and your read.

— Michael Shaw

Vocabulary from Petapixel.com

Definitions of Terms -<https://petapixel.com/common-photography-abbreviations-and-what-they-mean/>

F

FF. Full frame. The sensor size in digital photography based on the 35mm format that became dominant in film photography. A full frame sensor measures 36×24mm, an aspect ratio of 3:2, and a diagonal measurement of roughly 43mm.

FOV. Field of view. The portion of the world that is visible through and capturable by a camera. When expressed as an angle (of the view cone), this is also referred to as the angle of view (AOV). Field of view depends on the focal length of the lens and the size of the sensor/film.

FPS. Focal-plane shutter. A type of shutter that sits right in front of a camera's focal plane.

FPS. Frames per second. This is a camera's maximum continuous shooting (burst) rate for still photos or available frame rates for video.

FX. Nikon's name for its full frame sensor format, which has dimensions based on that of 35mm film.

G

GAS. Gear acquisition syndrome. Often used to describe a photographer's addition to continually purchasing new camera equipment, often without any real practical need.

GB. Gigabyte. A multiple of the byte unit for digital information storage. Since giga denotes 10⁹, a gigabyte is one billion bytes of data.

GIF. Graphics Interchange Format. A bitmap image format introduced in 1987 that supports 8 bits per pixel, meaning each image can display a maximum of 256 different colors. GIFs are ubiquitous on the Web due to the format being widely supported, but the color limitations make the format less suitable for photos than formats such as JPEG. However, photos are widely shared in GIFs in the form of online memes. *Technically pronounced Jif like the peanut butter.*

GN. Guide number. A number used to indicate the power of an electronic flash and used to calculate the necessary f-stop for any flash-to-subject distance (or the distance for a given f-stop). Guide number = f-number x distance. The larger the guide number, the greater the distance the flash can properly expose a subject.

GND. Graduated neutral density. A kind of neutral density filter in which the amount of light blocked is a gradient from one side to the other. Useful for scenes like landscapes where photographers need to reduce the contrast between a bright sky and a dark landscape.

From Wikipedia, the free encyclopedia
"It's pronounced 'JIF' not 'GIF' or is it?"

Steve Wilhite's slide at the 2013 Webby Awards

The pronunciation of GIF, an acronym for the Graphics Interchange Format, has been disputed since the 1990s. Popularly rendered in English as a one-syllable word, the acronym is most commonly pronounced /gif/ (with a hard g as in gift) or gif (with a soft g as in gem). Many public figures and institutions have taken sides in the debate; Steve Wilhite, the creator of the image file format, gave a speech at the 2013 Webby Awards arguing for the soft-g pronunciation. Others have pointed to the term's origin from abbreviation of the hard-g word graphics to argue for the other pronunciation.

The controversy stems partly from the fact that there is no general rule for how the letter sequence gi is to be pronounced; the hard g prevails in words such as gift, while the soft g is used in others such as ginger. English dictionaries generally accept both main alternatives as valid, and linguistic analyses show no clear advantage for either based on the pronunciation frequencies of similar English words. The pronunciation of the acronym can also vary in languages other than English.

Great Photography Articles

Stock Photography Scam - <https://fstoppers.com/stock/stock-photography-scam-658226/>

TTL FlashSetup https://www.youtube.com/watch?v=iQ0NE6s_MnQ

What is Bokeh - <https://fstoppers.com/education/what-bokeh-and-why-are-so-many-photographers-obsessed-it-655794>

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